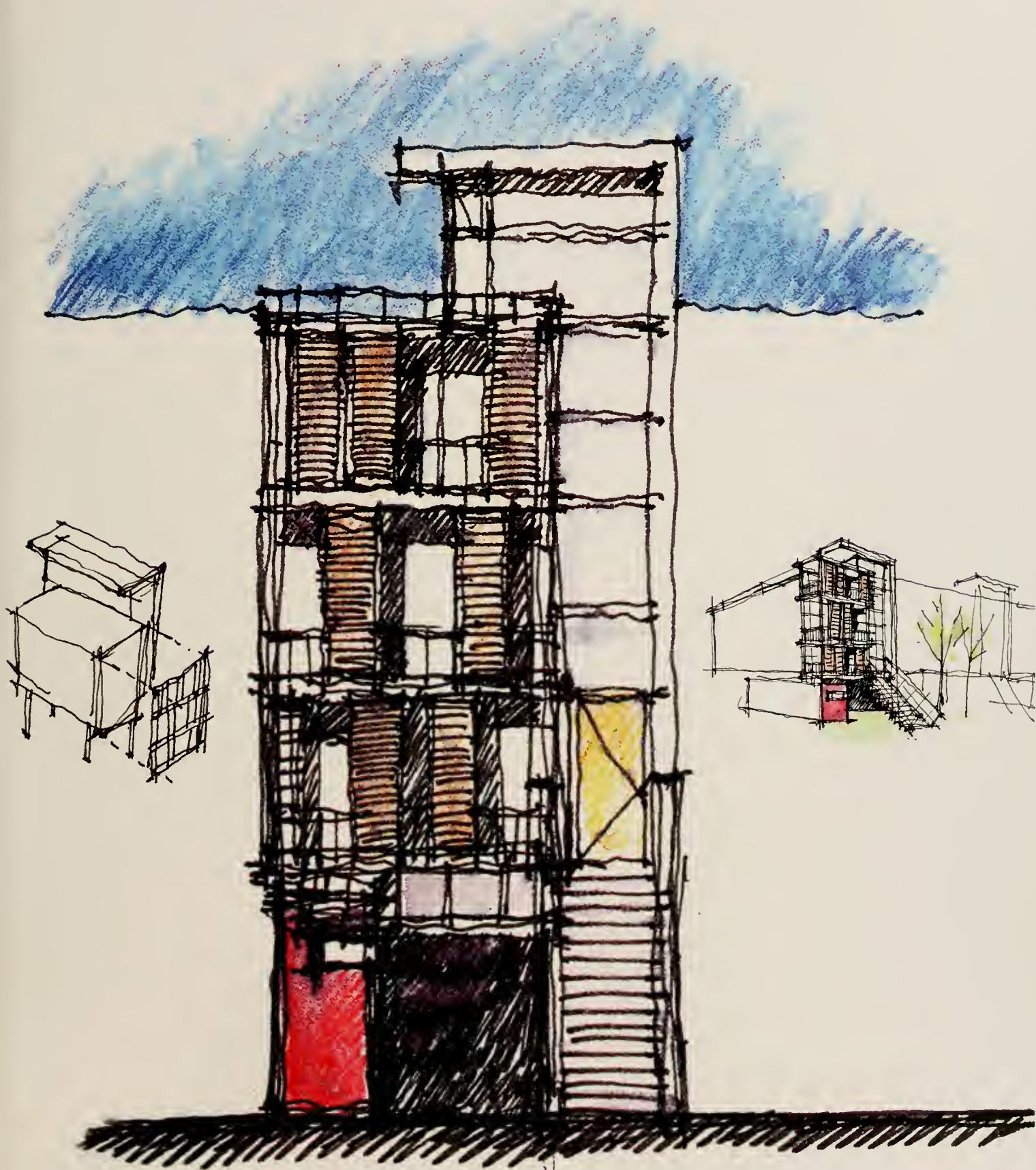


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Cover drawings are by Alejandro Borrero of RLC Architects for a "Custom Vertical Homes" project in Pompano Beach, Florida.

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Editorial / diane d. greer

Those of you who have faithfully read my editorials for the last 25 years know that they tend to be rather personal and are always based on some trip, or observation or random thought about architecture. Almost without exception, when I travel outside Florida, I write about the architecture of that place. So far that's included everything from Saudi Arabia to South America and a whole lot in between. New York City is my favorite place to critique because, frankly, there is a never-ending supply of material to write about and pass judgment on. Now I'd like to expound on another spot on the map.

My husband and I have just purchased, with two other couples, a house and 15 acres of land in a very remote part of New Mexico. This property is in the western part of the state near the Arizona border and Albuquerque is the nearest airport. We've just returned from a week out there and were delighted to see late snow still on the ground. But what really interests me is not so much our little piece of New Mexico, but the cities of Santa Fe, Socorro and to a lesser extent, Albuquerque and a multitude of little towns in between. As far as I can tell, New Mexico is a state with a real strong sense of self, at least in so far as it's culture is concerned, and perhaps more than I've seen anywhere else in this country. And it shares a lot in common with Florida.

Commonalities between the two states include extremes of geography, temperature and climate. Both have a strong historical link to Native American populations. Both have lots of retirees and retirement communities, as well as a steady influx of immigrants from outside U.S. borders. The main difference I see between the two states relates to the most visible form of identity a place can have...its architecture.

In New Mexico, everything looks to be built of adobe. The color palette is consistent, the plantings all appear to be indigenous and suffice to say, the food is southwestern cuisine at its finest. The architecture is striking in its consistency and never boring, even in its abundance. The adobe structures I saw were not contemporary clichés for historical styles, i.e. the McDonalds restaurants all over the country that imitate the perceived architectural style of the town in which they reside. Rather, I felt that the architecture was very responsive to the climate, the landscape and the history of the area. And, most important, it seemed to be a tangible expression of pride in the heritage and history of the region. Of course, architecture is not the only art form that reflects that heritage. It can be seen in New Mexico's fine art, jewelry, textiles, basketry, pottery and furniture.

I suppose there are people who would react to all this "sameness" as excessive and lacking in individual expression, but I never sense that when I'm there. And I realize that I have felt for some time that Florida is still seeking its architectural identity. Or, perhaps I should say, its identity in general. Besides being the state with the second longest coastline and the greatest number of retirees, there doesn't seem to be any real "glue" that holds everything together culturally. That is not to say that the burden of providing that "glue" should fall to architects or that everything should be designed to look like a Spanish hacienda. But architecture always has been, and probably always will be, the most immediate and visible indicator of a culture...or an aesthetic. And it does beg the question of why one place is so aware, and seemingly proud, of its origins and another is rather ambiguous.

As usual, I have no answer to this question, but I love putting the questions out there.

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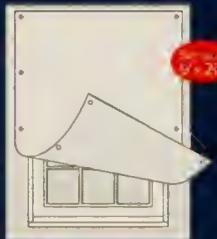
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President's Message / Mickey Jacob, AIA



Mickey Jacob, AIA

Leadership.

It's a principle that I have written and spoken about often this past year. I can't overstate how important I believe Leadership is for architects and the profession of architecture. As a result of my many discussions with AIA Florida members and others interested in the issues affecting the practice of architecture, an interesting thing happened.

It's working.

A number of issues have been addressed, and goals achieved, in 2005 and this success is due to one thing – the collective effort of many people who have come together with a commitment to get things done. That's Leadership. First and foremost, AIA Florida initiated the filing of, and worked to get the Florida State Legislature to pass, HB 699/SB 1608. The bill addresses language in Statute 481 that strengthens the practice act and gives the Board of Architecture and Interior Design (BOAID) more leverage in responding to complaints of unethical licensed practice and unlicensed practice (See pages 18-20 for a detailed report).

The passage of this bill was a landmark event for AIA Florida and the profession, a result of the collective efforts of individuals who put in the time and effort to really make it happen. Representative Thad Altman and Senator Charlie Clary, FAIA, sponsored the bill and worked hard to get it passed. Vicki Long, CAE, AIA Florida Executive Vice President, worked with Legislative Consultants Mike Huey, Chris Hanson and Todd Steibly tracking the bill's progress and responding to the numerous issues that developed in the process. Equally important was the leadership of AIA members who came to Tallahassee to participate in the AIA Florida Legislative Day, to lobby for passage of the bill and to get the important co-sponsor commitments from legislators. These members worked hard to build relationships with legislators that made a difference.

So why is this Leadership effort so important?

Out of the 2,475 bills and resolutions filed during the 2005 legislative session, only 394 survived the process to become law – and HB 699/SB 1608 was one of them.

This legislative success has positioned AIA Florida to be able to affect future legislation and build relationships within the political structure. We must continue to make progress that has an even greater impact. To keep this momentum going, AIA Florida has convened a Task Force led by Richard Logan, AIA, that will study how to support efforts to initiate legislation that will make Construction Administration mandatory on all construction projects in Florida, public and private. Another Task Force led by Brian Bradley, AIA, is researching ways to create legislation that will strengthen ownership requirements for architectural businesses. And, a third Task Force with Robert Currie, AIA, in the lead role, is writing a position paper on Community Design Standards that can be used as a guide for communities struggling with this issue. These groups are made up of AIA members who have decided that actions speak louder than words and are committed to lead by example.

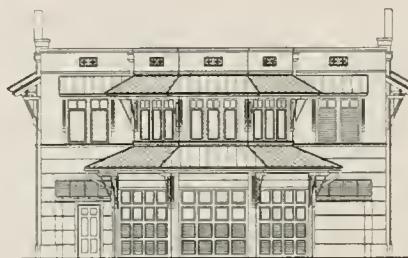
AIA Florida's legislative success demonstrates that architects have the ability to get things done in Tallahassee. We can affect good legislation. But, this is just the first step in the process. In order to become a force in the legislative process, now more than ever, we need for AIA members to make the commitment to participate in the process. All it takes is Leadership.

Work-in-Progress



Miranda Architects, Amelia Island, has designed the Lydia Cladek, Inc. Office Building for the Sea Grove development in St. Augustine Beach. The new two-story, 11,000-square-foot facility will be the first building in the commercial core. The building design will set the tone for the Sea Grove Main Street. Construction is expected to be complete in early 2006.

Dorsky Hodgson + Partners, Fort Lauderdale, is designer of a 12-story office condo building in Miami



Southeast and southwest elevations of the Lydia Cladek, Inc. Office Building in St. Augustine Beach.

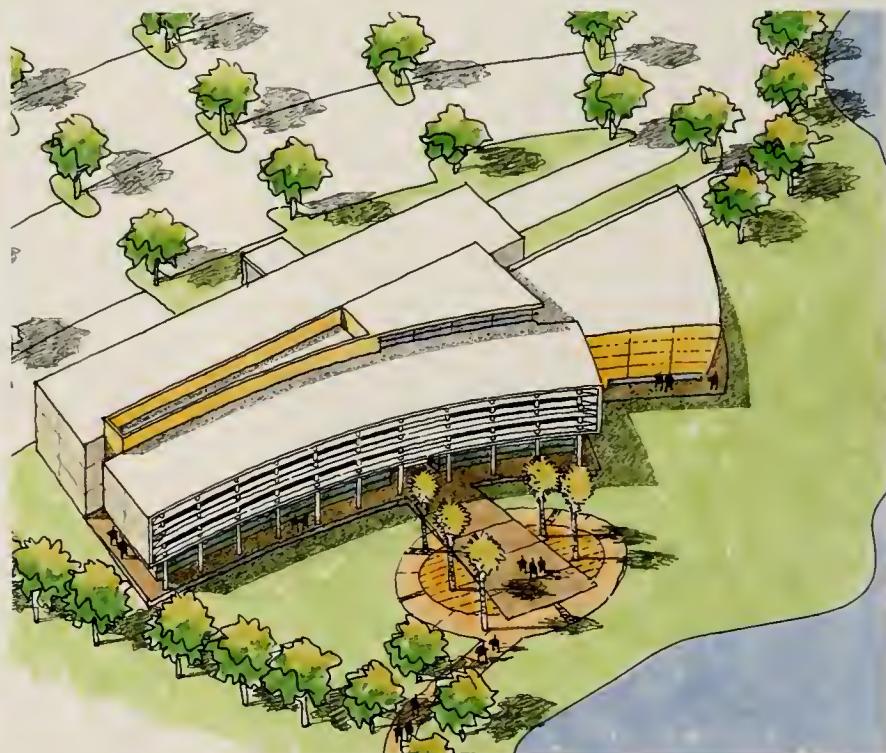
that will include 6,000 square feet of retail space including a bank with drive-in facility. The design was driven by height and setback restrictions

on two sides of the building. Its massing is broken down by articulating various components using different materials and colors. The elevator overrun and mechanical equipment screen were treated as a design element that gives the building its distinctive identity.

HuntonBrady Architects, Orlando, will design Seminole Community College's (SCC) Heathrow Center, a new hub for technology workforce development and economic development in Central Florida. Envisioned as a collaborative space for college and community, the Center will occupy a six-acre site along the I-4 corridor in Seminole County. Phase I of the project features a three-story, 65,000-square-foot building that will house the economic development facilities. A multi-story atrium called



The Brickell Office Complex designed by Dorsky Hodgson + Partners.



Heathrow Center at Seminole Community College, designed by HuntonBrady Architects.



The Palm Harbor Fire Rescue Station designed by Klar and Klar Architects in a joint venture with Walker & Associates Architects.



The Island Village Hotel in Martin County designed by Quincy Johnson, Jones Myott Williams Architects.



Gresham Smith & Partners' designs for an addition to Tampa General Hospital, above, and the Parking Garage at Tampa International Airport, below and lower right.



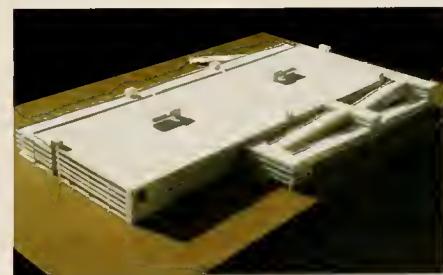
the "Information Commons," will be a gathering place and hub of building activities.

Klar and Klar Architects, Clearwater, in a joint venture with Walker & Associates Architects, Safety Harbor, have designed a \$3.2-million fire-rescue station to be built in Palm Harbor. The 20,000-square-foot station will replace one built in 1988 that currently occupies the site. The new station will comply more closely with hurricane-preparedness and upgraded wind load requirements and will be large enough to deal with growth in the Palm Harbor area.

Richard C. Jones, AIA, Quincy Johnson, Jones Myott Williams Architects, Boca Raton, is Principal-in-Charge of the design of the Island Village Hotel on South Hutchinson Island in Martin County, Florida. The 260-room hotel, with direct access to Fort Pierce Inlet, will be four stories above parking. To take advantage of ocean views, a 700-foot-long linear design was created with an average of 63,000 square feet per floor.

The streetscape will look like a series of townhouses with a Caribbean/Key West color palette. The \$40-million hotel is currently under construction.

Gresham Smith & Partners (GS&P), Tampa, is designer of the new addition to Tampa General Hospital and the Parking Garage Addition at Tampa International Airport. Both projects are currently under construc-



tion. The 28,000-square-foot addition to the hospital is the first since 1983 and includes an emergency department with a Level I Trauma Center, additional operating rooms, a cardiovascular center and a new Women's Center for labor and delivery.

Tampa International Airport is one of the major transportation hubs in the Southeast. When completed, the new six-story parking garage will accommodate an additional 5,500 vehicles. In the future, these parking spaces will be absorbed into a proposed 16,000-vehicle parking expansion.

Beame Architectural Partnership, Coral Gables, has completed the design for City Mall, the largest retail complex in San Pedro Sula, Honduras, Central America. The project will produce 9,000 square feet of space on five levels - two parking levels below three levels of retail. With a mountain backdrop, the U-shaped structure has a hollow center with a sequence of internal stepped plazas that replicate the topography of the site. Construction is underway and commercial space is 100% sold.

VOA Associates Incorporated, Orlando, has completed its commission to provide interior architecture and design services for supporting infrastructure in the new Hall of Florida Fossils at the Florida Museum of Natural History at the University of Florida in Gainesville. Entitled "The Evolution of Life and Land," this permanent exhibition hall is located in an existing 4,000-square-foot gallery. The biggest challenge facing the designers was organizing the exhibits and managing traffic flow within an environment that entertains and educates, yet is flexible enough to permit frequent revisions and updates.



City Mall in Honduras, designed by Beame Architectural Partnership, will open in October 2005.



The Hall of Fossils at the Florida Museum of Natural History was designed by VOA Associates Incorporated. The project was the recipient of the Southeastern Museum Conference 2003-2004 Curators' Competition Award for Best Exhibit with a budget of more than \$1 million.



Haskell Architects and Engineers' design for the new 13,000-square-foot general aviation airport in Titusville for the Spacecoast Airport Authority.

Honors and Awards

Four Florida Architects Elevated to Fellowship

Four architects have been elevated to the prestigious College of Fellows, a distinction given by the national AIA. The architects who were awarded Fellowship include **Richard J. Heisenbottle, AIA**, Miami and **Andres Mignucci, AIA**, Puerto Rico for exemplifying the AIA objective of promoting the aesthetic, scientific and practical efficiency of the profession through design, urban design or preservation and **Fernando L. Abruna, AIA**, Puerto Rico and **Marilys R. Nepomechie, AIA**, Miami for exemplifying the AIA objective of advancing the art and science of planning and building by advancing the standards of architectural education, training and practice.

Fewer than 2,500 AIA members have this distinction. Fellowship is awarded annually to architects with at least 10 years of membership in the AIA who have made nationally significant contributions to the architecture profession in areas ranging from aesthetics to public service.



Chad Oppenheim's "Cube," above, and below left, represents the next frontier in multifamily, high-rise housing for urban areas.



Chad Oppenheim, AIA, of OPPENHEIM Architecture + Design, Miami, was one of seven American architects featured in "Restructure: New Forms in Architectural Mesh," a cutting-edge exhibition that was shown at the 2005 AIA National Convention in Las Vegas. The exhibition was designed to educate architects and consumers about architectural mesh and challenge notions of what can be created with these unique products. The individual

pieces created by the architects explore a personal vision and provide insight into what is happening with architecture in 2005.

Chad Oppenheim's "Cube" represents the next frontier in multifamily, high-rise housing in urban areas. Rising 22 stories over the Design District in Miami, "Cube" will be composed of interconnected modules customized by their owners. Modules can be designed within "Cube" that connect vertically, horizontally and diagonally and allow for

garden voids and cantilevered living arrangements.

Having debuted in New York City to tremendous response, the exhibition, sponsored by Cambridge Architectural Mesh, made its first stop in Las Vegas during the AIA convention. The exhibition includes the work of architects Tod Williams & Billie Tsien, Tom Kundig and Lorcan O'Hherlihy, to name a few. Future destinations include Miami, Seattle, Chicago and Los Angeles.

Jacksonville Firm's Work Published

The residential work of **Rink Design Partnership Inc.** was featured in the March 2005 issue of *Florida International Magazine*. The six-page spread features a condominium residence in Jacksonville that overlooks the St. Johns River. The firm was also the recipient of two National Association of Industrial and Office Properties (NAIOP) Northeast Florida Chapter Annual Awards. Rink's design for the Florida Bank Headquarters won an NAIOP Award for Office Project of the Year and Project Design of the Year.



The Phillips' Residence in Jacksonville, above, and the Florida Bank Headquarters, below, are award-winning projects by Rink Design Partnership Inc.



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News

AIA and EPA Sign Agreement

The United States Environmental Protection Agency (EPA) and the American Institute of Architects (AIA) have signed a Memorandum of Understanding (MOU), the purpose of which is to advance the mutually beneficial, informal cooperative working relationship that exists between the two organizations.

The EPA's mission, to protect human health and the environment, and the AIA's mission, to improve the quality of the built environment, come together in the emerging fields of sustainable development and green building. The two organizations are now working together toward the

goal of promoting development that sustains the environment.

Design, construction and development, while improving the quality of human life in many ways, have a significant impact on the environment. These impacts occur during the extraction and manufacturing of building products, during site work, design, construction, operation, maintenance, renovation, and ultimately, the removal of the building. The construction and operation of buildings uses massive quantities of energy, water, and materials, all of which can adversely affect the natural environment through air and water pollution, solid and hazardous waste generation and disruption of wildlife

habitat, the hydrologic cycle, and the climate. In addition, buildings create whole new indoor environments that can profoundly affect the health of the occupants

The EPA and the AIA have previously collaborated on mutually beneficial projects, including the development of the *Environmental Resource Guide (ERG)*, launched by the AIA in 1992 with EPA funding. This publication became a cornerstone in the green building movement and established the Committee on the Environment (COTE) as a center of knowledge for the profession.



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2005 Legislative Update

Vicki L. Long, CAE, Executive Vice President



True to its “less government is better government” philosophy, legislative leadership showed little enthusiasm for approving many of the 2,475 bills filed this year. In fact, House Speaker Allan Bense, R-Panama City, told his fellow representatives that, as far as changing Florida’s laws, “It should be hard to pass a bill in this process.” Consequently, with only 394 bills approved by the end of session, AIA Florida’s successful passage of not one but three priority legislative issues was a true and rare trifecta.

Early in 2004, in cooperation with the Board of Architecture and Interior Design (BOAID), AIA Florida committed to pursue changes to Chapter 481, Florida Statutes to improve regulation of architecture and interior design. It was determined early on that members of the Board’s desire to completely rewrite the statutes to include new practice definitions for architects and interior designers, expand BOAID’s authority to impose higher fees, increase greater financial penalties, change the educational criteria for licensure of interior designers and other controversial changes brought more risk than benefit.

Consequently, AIA Florida leadership culled the issues down to those

that were politically feasible and those that would increase BOAID’s effectiveness in regulating the profession. As a result, HB 699/SB 1608, sponsored by State Rep. Thad Altman, R-Melbourne, and State Sen. Charlie Clary, R-Pensacola, were drafted to allow BOAID to prescribe by rule, forms of seals, including electronic seals; to provide statutory authority for BOAID to implement “responsible supervising control” rules; include limited liability companies as an accepted form of corporate practice; require a full-time architect in all architectural offices; and require the qualifier of a corporation or partnership to assure responsible supervising control of all projects of the entity.

As Florida practitioners well know, prior to the adoption of this legislation, Florida’s architects were limited to sealing plans and drawings through the use of impression-type metal stamps or seals. With the passage of this bill, architects will now be allowed to electronically sign and seal architectural documents and keep pace with new permitting processes while streamlining productivity.

With the passage of this legislation, BOAID now has the rulemaking authority it needs to hold all architectural firms—including those with multiple office locations—to stringent standards of expertise in the development of architectural documents and to require “responsible supervising control” in the development of these documents. By so doing, the statute change ensures professional oversight of all projects, clarifies the requirement for a full-time architect in each architectural office offering professional services and requires the identified registered

architect to be accountable for the responsible management of all projects in that office.

A true team effort, the bill was lobbied by approximately 50 AIA Florida members who attended AIA Florida Legislative Day in Tallahassee on March 16 and solicited many co-sponsors in both the House and the Senate. Then, in April, AIA Florida President Mickey Jacob, AIA, made a special trip to Tallahassee to testify on behalf of the legislation before the Senate Regulated Industries Committee. The bill was finally approved on April 29, 2005 and awaits the Governor’s approval.

A second priority issue, HB 601/SB 1784 sponsored by State Rep. Jeff Kottkamp, R-Cape Coral and Sen. Clary enhances the statutes regarding public procurement of architectural, engineering and land surveying services.

Florida was the first state in the nation to adopt a procurement statute requiring public agencies to select the above professionals based upon their qualifications to perform certain government projects rather than using a “lowest bid” criteria. Since Florida’s adoption of this qualifications-based selection process, called the Consultant’s Competitive Negotiation Act (CCNA), a number of other states have followed suit.

In the years since enactment, a few public entities have attempted to circumvent the CCNA, necessitating a clarifying amendment to the statute to assure that the selection process is indeed based solely on the qualifications of the competing firms; that public agencies negotiate fees with the most highly qualified firm in a fair and reasonable manner; and, that

public agencies determine which projects fall within the CCNA procurement system in good faith. Most importantly, the bill prohibits governmental entities from stockpiling qualified firms under contract and then requiring them to enter into bidding wars thus, skirting the procurement statutes when selecting one of the firms for a particular project.

The bill was finally approved by both houses on May 6, 2005, the last day of session.

Finally, CS/CS/CS/CS SB 442/HB 621 sponsored by Sen. Mike Bennett, R-Bradenton and Rep. Cretul, R-Gainesville, respectively,

was one of the hottest potatoes in town. This bill, related to the Florida Building Code, with nearly 60 amendments filed throughout the session, was one of the last bills to pass on the last day of session.

The bill includes changes to design/build statutes including, importantly, "A rule updating the Florida Building Code (FBC) in accordance with this section shall take effect no sooner than 6 months after publication of the updated code." Consequently, the enactment date for the new code will be delayed until Oct. 1, 2005.

Additionally, the bill allows design

professionals who have been preparing construction documents for a project in anticipation of the FBC, 2004 edition to choose to have that project governed by the 2004 edition under certain circumstances and after July 1.

AIA Florida and others also promoted a last minute amendment to fix a conflict between the 2004 FBC and the Fire Prevention Code significant to residential, multi-family, multi-story structures.

In short, according to the 2004 FBC's table 1014.1 condominiums or apartments 2,000 square feet or larger are required to have two remote

Legislative Day 2005

On March 17, 2005, more than 50 AIA Florida members traveled to Tallahassee for their day on Capitol Hill. Despite inclement weather, members walked back and forth from the AIA headquarters office to the Capitol, visiting the majority of Florida's 160 State Legislators.

During House and Senate visits, members briefed legislators on AIA Florida's priority legislation, HB 699/SP 1608 and SB 1784/HB 601, garnering enough support to guide both bills victoriously through passage. At the close of the legislative visits, AIA members presented each House and Senate member with a

cherry-framed architectural rendering of the 1902 Florida Capitol restoration project. The legislative mementos were received warmly by Senate and House members.

Despite an early start, AIA members maintained the momentum throughout the day. AIA members then retired to the newly-renovated AIA headquarters office along with a number of legislators, guests and AIA staff for some well-deserved fraternizing. Special guests included AIA Florida's own DMS Secretary Tom Lewis, FAIA; DOT Secretary Jose Abreu and local architects.

Legislative Day is the culmination of AIA Florida's year-long effort to educate legislators about architecture-related issues in Florida. However, it is not the only day that AIA mem-



Mike Huey, AIA Florida Counsel, Steve Jernigan, AIA & Rep. Ray Sanborn holding legislative memento.



Peter Jones, AIA, Senator Ken Pruitt, Vicki Long, C.A.E., E.V.P., Alyse Brown, AIA Florida Director of Communications/Public Relations and Bradley S. Granfield, AIA.

bers spend to advance the architecture profession. Throughout the year, AIA members are encouraged and have the opportunity to maintain legislative contact by hosting "Breakfast of Champions" events. These breakfast (and sometimes lunch) events, afford members the chance to get to know their legislators or political candidates; brief them on AIA Florida's political agenda; become involved in the political process; and to offer financial support to candidates.

"Participation in the legislative process at the local and one-on-one basis is crucial to AIA Florida's success on all fronts," said AIA Florida president Mickey Jacob, AIA. Through such participation, architects can influence legislative decisions that impact this profession and the public at large. AIA members are encouraged to attend Legislative Day every year to benefit their profession and to enhance their own network of contacts."

exits from the unit necessitating extra internal corridors and stairwells in affected buildings. Builders believe there is no proof that residents of modern, fire-resistive buildings equipped with fast response fire suppression systems and currently required sophisticated alarm/notification systems will be any safer with the addition of remote exits. On the other hand, they submit, security becomes questionable with the addition of an entry point in a multi-family building.

SB 442 was finally amended to require in statute a modification to table 1014.1 of the FBC 2004 to include R2 and R3 Occupancy in the maximum occupancy load of 50 and change R to R1 and R4 in the maximum occupancy load of 10.

If not amended, it was feared; literally hundreds of residential build-

ings of this type currently in design for permit submission throughout the state would require redesign causing major delays and significant negative economic impact throughout the construction industry in Florida. Long term, it was assumed, the cost of these building types would increase 5-10%, translating into hundreds of millions of dollars with the effect of driving housing costs upward thereby negatively effecting all economic levels.

Other legislation ensuring prompt pay for construction services and alternative plans review and inspections passed in the closing days of session while other bills of interest including those related to mold assessment and remediation, tort reform (joint and several liability) were among the more than 2,000 bills that died this year. These and all other bills of interest may be accessed through

the AIA Florida Web site at aiafla.org at the online public policy center.

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AIA Florida

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*This legislative season, SB 442/HB 621 - Relating to Building Safety and the Florida Building Code was approved by the House. AIA Florida members should be aware that the passage of this legislation **CHANGES THE IMPLEMENTATION DATE OF THE 2004 BUILDING CODE TO OCT. 1, 2005 INSTEAD OF JULY 1, 2005.***

The bill also states: After "July 1, 2005, a design professional who has been preparing construction documents for a project in anticipation of the Florida Building Code, 2004 edition, as adopted pursuant to the Rule 9B-3.047, Florida Administrative Code, and adoption proceedings before the commission may choose to have such project governed by the 2004 edition of the Florida Building code." The amendment thereby grants certain design professionals the choice of having certain projects governed under the 2004 edition of the code.

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Interview/"De" Schofield and Lorraine Lax



"De" Schofield (left) and Lorraine Lax (right)

"De" Schofield is the owner of Schofield Public Relations, Inc. in Maitland, Florida. She has specialized in providing public relations services to the design/construction/real estate industry for over 20 years. Through the years, many of her client's projects have been published in *Florida/Caribbean Architect* magazine. She can be emailed at deschofield@sprintmail.com.

Lorraine Lax is owner of d'or inc., also based in Maitland. She, too, has over 20 years experience providing public relations services to design professionals. Originally business partners with Schofield in a full-service marketing firm, the long-time friends now practice solo, but frequently team up to provide strategic planning for architecture firms. She can be contacted at lorrainelax@att.net.

F/CA: In a recent article in PRWeek magazine, the current chairman of the The Council of Public Relations Firms wrote that, "At no time in history has PR had a more prominent seat at the

table." He summarized his comments, paraphrased here, by stating that "a well-conceived PR program can deliver persuasive messages to targeted audiences that traditional advertising is less and less likely to reach."

DS/LL: More marketing executives today are realizing the importance of public relations in an increasingly competitive marketplace. Public relations includes everything from the written word to electronic images, from speaking engagements to booths at trade shows and now more than ever, the World Wide Web. Unless, you happen to be one of the industry's superstars, positive press isn't something that just happens on its own. The truth is that someone out there is working behind the scenes to orchestrate the coverage. The myth of "free publicity" is just that – a myth!

F/CA: As Editor of a trade publication, I am frequently asked why a handful of firms have their work published so often. I tell them they need to get their projects onto an editor's desk in order to have them considered for publication. I think that's a daunting task for many design professionals.

DS/LL: It is a daunting task, not just for design professionals, but for anyone who is not familiar with print media or public relations in general. There is an analogy about architects being able to draw, but they sure can't write. It's true. No project was ever published sitting on the architect's desk. You have to put the information out there.

F/CA: How do you answer the question of which is preferable: in-house marketing staff or outside PR consultant?

DS/LL: It's been our experience that the best PR programs are the collaborative ones that involve both in-house marketing and an outside PR consultant. Here's why that works so well. The design firm drives the bus. There are many decisions that have to be made by firm principals and marketing staff, including things like marketing objectives, long-term business goals, target markets and firm capabilities. Once these goals have been defined, however, the PR consultant can step up to the plate with a well-researched and organized strategic marketing plan geared to the client's expertise and the target audience.

F/CA: Hiring and working with a PR consultant seems like a rather personal thing. The relationship is important to the success of the venture. How do you find the right consultant?

DS/LL: First of all, the PR consultant you hire should be one who specializes in promoting design professionals and is, therefore, most adept at the process. That consultant should have a lot of industry knowledge and be well-versed in dealing with an array of media types on the local, regional and national level. A "good fit" in terms of personality and work style between consultant and client is always desirable. Remember, the consultant's role is to enhance and amplify, not define a firm's corporate image.

...the consultant's role is to enhance and amplify, not define a firm's corporate image.

While the PR firm's role is a crucial one, it should not be relied upon as the sole vehicle for positioning the company in a positive light. The design firm itself must develop all the required support materials, such as a strong logo, corporate brochure, Web site and project photography so that both the internal marketing professional and the outside publicist have quality marketing tools at their disposal.

F/CA: Let's discuss consulting fees and what the client can expect for consulting dollars spent.

DS/LL: Public relations consultants whose clients are a part of the design industry should, first and foremost, be able to develop a viable long range PR plan that is reviewed and updated annually. That consultant should be capable of producing well-crafted press releases and feature articles that are written with an understanding of the target audience. The consultant should have an understanding of the product or service that is being promoted, including accurate terminology and he or she should be able to recommend photographers, printers, media outlets, web designers, etc.

Consulting fees vary from market to market, but like most things in life, you get what you pay for. Generally speaking, for highly experienced, principal-level involvement, PR services in Florida are billed

hourly, ranging from approximately \$100 to \$150 per hour in the form of a monthly retainer. The retainer is based on providing a minimum number of hours per month required to meet the client's goal.

F/CA: Is it reasonable to expect some sort of immediate return on PR dollars spent and how can a client evaluate the success of a PR campaign?

DS/LL: Before hiring a consultant, firm principals must commit themselves to the idea that the campaign is not going to be a one-man show. The principals must be willing to invest not just their money, but their time into meeting with a consultant, brain-storming and discussing goals. In addition to a strong emotional commitment, the firm should have a budget for public relations that includes consulting fee, photographic and printing costs, etc. And expectations should always be reasonable. Very little happens overnight.

Unfortunately, the PR industry is rampant with false promises and it is wise to be skeptical of a firm that "talks" results rather than achieves quantifiable success. And, you know you're in a danger zone when a consultant guarantees press in a specific media. That firm might be less expensive, but in the end the client has little to show for the PR dollars spent.

The selection of a public relations consultant should be discerning. It's always a good business decision to hire the best consultant your firm can afford, even if it means scaling back the PR program to focus on a limited number of market

segments. Make the consultant you hire accountable, have regular face-to-face meetings, insist on progress reports and be sure the PR program is tailored to your firm's need.

F/CA: So, what's the bottom line in terms of the value of a good PR program?

DS/LL: The most noteworthy result of a focused, high-quality PR effort is enhanced name recognition for the client. With a strong media presence, the firm name and often, its logo or corporate identity, begins to produce recognition, even if it's initially subliminal. This sends a clear message that the firm is prospering, often to the point that potential "prospects" will assume that the press came to them. The cumulative effect is that it paves the way for new business and ultimately, more lucrative commissions. Print media can also be used to get a firm's name into expanded or peripheral markets and an added bonus is that good publicity improves staff morale and can be used as a recruiting tool. Good PR is a win-win for everyone.

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Lou Rawls Center for the Performing Arts, Florida Memorial College, Miami, Florida

This project was initiated as a design competition calling for the conversion of an existing teaching auditorium to a high-tech performing arts center. The new center was to serve the college's theatre arts program and the community's cultural needs.

The new entrance lobby makes a bold statement about the future of both the theatre arts program and the college that it serves. As part of the development plan, the architects removed the original lobby, which was modest in size, and added a dramatic two-story glass-enclosed lobby

that is positioned to overlook a lagoon. The new lobby provides sweeping vistas of the campus, as well as an inviting introduction to the theatre experience. It was sized to accommodate the increased capacity of a 450-seat theatre.

The main façade of the building is defined by a covered walkway that connects the center to the rest of the campus. The walkway also provides convenient covered access to main entrances and the lobby. The main entrances to the auditorium are left and right of center with auxiliary entrances into the side aisles.

Vestibules at the entrances provide both sound and light locks from the lobby and provide access to sound and lighting control positions at the rear of the auditorium.

The original auditorium walls and roof structure were retained, but the slope of the floor was changed to improve sight lines. All acoustical elements in the ceiling and walls were replaced with state-of-the-art systems that enhance the center's aesthetics, as well as its acoustics. A new 40-foot-wide, 80-foot-deep stage house was added and fitted with a sprung maple floor and state-of-the-art rigging.

Original exterior of the auditorium (inset), and after renovation (below). Photo of the original building courtesy of R.J. Heisenbottle Architects. Photo, below, Dan Forer Photography.

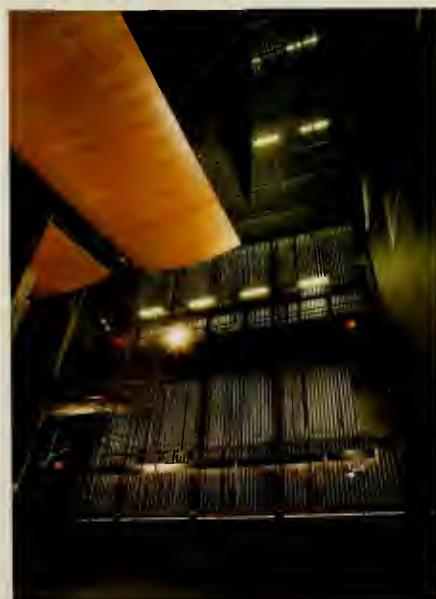


The front of the stage was reconfigured to project further into the auditorium and to create a more distinct proscenium opening. All of the support spaces for the theatre, including dressing rooms and crew facilities, connect via a central service corridor to the main stage and an adjoining black box theatre.

Project Credits: R. J. Heisenbottle Architects, P.A. in joint venture with **Judson and Partners:** Architects; **Maurice Gray Associates, Inc.:** Civil/Structural Engineers; **Cartek Engineering Corp.:** Mechanical/Electrical Engineers; **Wallace, Roberts & Todd:** Landscape Architect; **Fisher Dachs Associates:** Theater Consultants; **Artec:** Acoustical Consultant.



Exterior covered walkway.



State-of-the-art theatrical rigging. All photos this page by Dan Forer Photography



Photo, top, interior of the auditorium; middle, the glass-enclosed lobby offers outside views; above, the auditorium lit for an evening performance.

Gresham Smith & Partners (GS&P) *tampa*

Carillon Outpatient Center, St. Petersburg, Florida



Overall perspective view of the Center and color study of the primary building elevation courtesy of the architect.

In this new 145,000-square-foot medical facility, the floor plans are physical manifestations of the center's main programmatic elements. The program was developed as a response to the need for a facility that integrates healthcare with wellness services. In addition to an Immediate Care Center, there are suites for imaging, occupational health, cancer care, physical and rehabilitative therapy and offices for physicians. The many services that the Center provides reveal themselves from the interior of the building through to the façade, rendering the design of the exterior vital to the interior function.



Main reception area. All photos by Joseph LaPeyra Photography.



The structure of the Carillon Outpatient Center was conceived as a structural steel frame system with four cladding sub-systems consisting of precast concrete panels, metal panel systems, glass curtain wall and masonry. Inside the building, navigation and orientation are an important aspect of "wayfinding." Addressing this imperative, GS&P designed a sunlit concourse that serves as both an amenity and a datum to connect all of the departments located on the south side of the building. Exterior gardens serve as a natural buffer between the building and other hardscapes and as a focus of green space for patients in the critical treatment areas.



Main façade and night detail of main entry.

Project Credits: Orlando Lopez Issa, AIA: Architect of Record; **Gresham Smith & Partners:** Architect; **Walter P. Moore & Associates:** Structural Engineer; **Smith Seckman Reid, Inc.:** Mechanical Engineer; **Lloveras, Faur & Stevens:** Civil Engineer; **Saint Joseph's Hospital:** Client.

RLC Architects *boca raton*

“Custom Vertical Homes” Pompano Beach, Florida

The Challenge

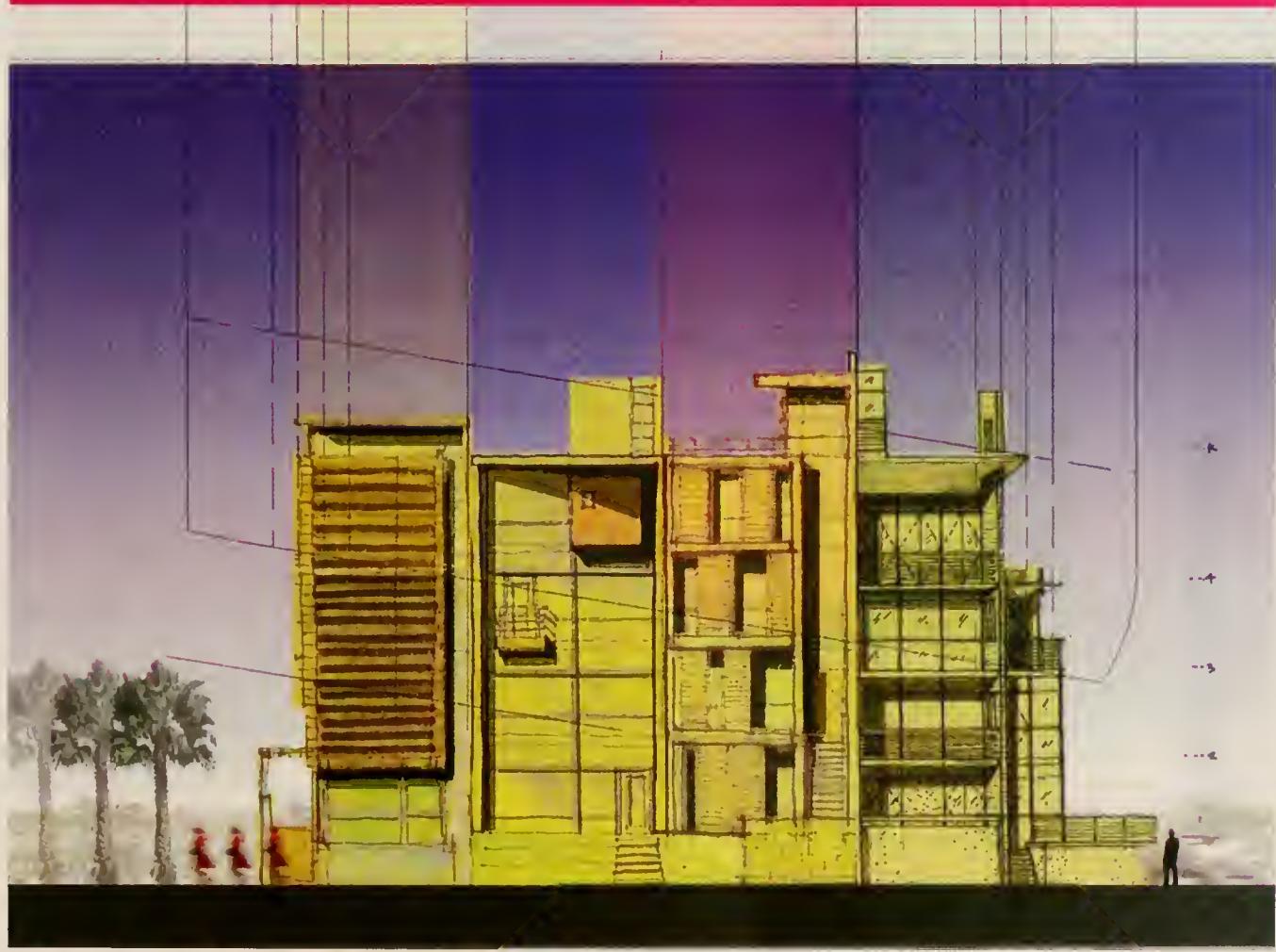
When RLC Architects, Boca Raton, was retained to design a four-unit, oceanfront town house development, Principal-in-Charge Juan Caycedo, AIA, decided to shake things up. Instead of assigning the project to a single designer, Caycedo called four RLC architects together to participate in an unusual collaborative effort.

The site to be developed is surrounded by traditional high-rise buildings with parking in front. RLC wanted to create something predictable with a lot of character and an intimate relationship with the ocean. And, the firm wanted each residence to be custom-designed, each with a dis-

tinct identity. The best way to make that happen was to bring four different creative minds to the project.

Working as a team, the four architects developed an overall vision for the project that was sleek and contemporary with lots of glass to maximize light penetration and views of the water. The designers were given a basic building footprint with setbacks to meet codes and assigned a location and square footage for each unit. Basic parameters were provided. Each unit would have four stories plus a rooftop deck with pool, private elevator and a garage or parking in the rear.

Juan Caycedo, AIA, issued the challenge: “Give each home its own unique view of the water and use architectural expression to showcase and frame the views in different ways.”



Sketch by Alejandro Borrero.

The Architects' Designs



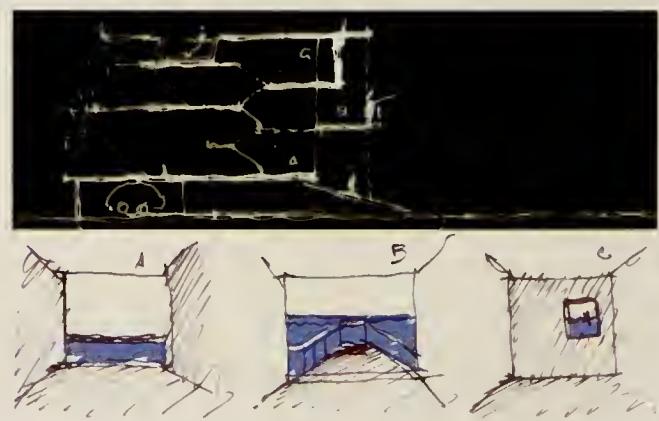
Alejandro Borrero

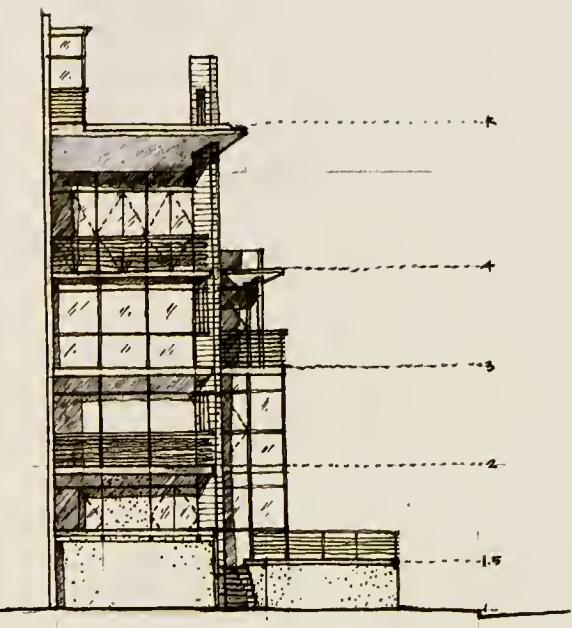
Borrero's goal was to create a dynamic interface between the inside and outside spaces. Approaching the unit as a glass box with a superimposed skin that allows the space to interact with the views and create different shading effects, he created an elevation that is constantly changing. A grid of balconies is attached to the glass façade along with vertical wood panels that can be moved to control shadow, shade and the desired degree of privacy. Essentially, the resident will be able to design his or her own ocean view. The balconies are open, not screened, serving as transitional space between inside and out. Alejandro located the master bedroom suite on the fourth level, guest bedrooms on the third level, kitchen/dining room/living spaces on the second level and a study/bedroom with rear garage on the ground floor. On the roof, a freeform oval pool faces the ocean.



Mauricio Villa

Villa's goal was to provide maximum, unobstructed ocean views and to let the residents experience the ocean in three different ways: through an unobstructed view, through a staged view and through a controlled view. An L-shaped roof/wall arrangement creates shadows on two different planes. As the sunlight shifts, different shadows are created by a portion of the fourth floor master bedroom that extends out past the general elevation plane. In that extension, Villa used a small punched-out window to create a frame for the water view, making it look like a piece of artwork. There are floor- to-ceiling windows throughout that are shaded in different ways as the day progresses. All services are located on the right side of the unit and there is a four-story atrium with loft-type views from each level. On the roof is a recreational/observation deck facing the ocean. At the rear of the deck is a pool that sits on its own level halfway between the master bedroom and deck, but accessible from both.





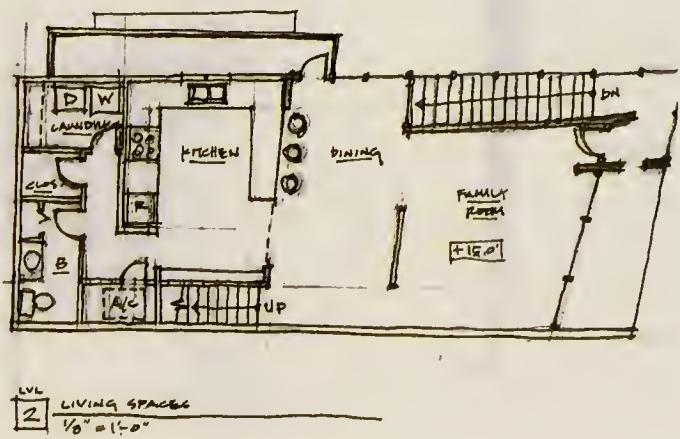
Alfonso Hernandez

In this design, the front elevation was approached as a single plane with the ocean view dominating the entire unit. There are floor-to-ceiling windows on the front and side elevations, but no balconies. Architect Hernandez did not want the design to be about stepping out into the ocean environment, but about bringing that environment inside. His proposal called for sliding wood louvers that could be pulled down for shade or privacy and left up for full exposure. To ensure that residents would have a full view, even on the ground floor, the first floor was placed on a five-foot platform, a feature that was later incorporated into all four designs. In Hernandez' design, there is an exterior spiral staircase to the roof so the user steps outside to get to the pool. An infinity pool, facing the ocean, creates an endless water view.



Daryl Haughn, AIA

Taking advantage of all the interesting angles in a corner unit, Architect Haughn stepped each level back to create a layered effect that relates to the site angles. This design scheme also created unique ocean views on all four floors. The views are expressed in various ways. Some are open, framed only by walls and/or balconies, and some are controlled, created by punched openings or picture frame windows. The second and fourth floors have expansive open balconies in front. The third level houses the master bedroom suite in the front and guest rooms in the rear. There is floor-to-ceiling glass facing the ocean with punched and framed views on the sides and balconies run the entire length of the unit serving the master suite and guest bedrooms. Because of the spectacular view, the fourth floor was reserved for entertainment with a bar and a large front terrace. The roof has a large sundeck and an infinity pool facing the ocean.



The Solution

After each architect produced an elevation and floor plans, Project Director Mauricio Villa fine-tuned the designs to make the front elevations read more cohesively. Another change was to make all four rooftop pools infinity pools that visually merge with the ocean beyond. The design team felt that the results were more dynamic than might have been possible with a more traditional approach. In their final form, each of the town houses has all the individuality one expects to find in a custom, single-family home, expressed vertically rather than horizontally. Groundbreaking is scheduled for late summer 2005.



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